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AUTHOR Caylor, Richard; And Others
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ABSTRACT

Intended for ninth grade English students, the units of study in this course syllabus cover listening and speaking, written composition, writing mechanics, language study, and literature. The activities in the syllabus are arranged so that upon completion of the course, students will be able to (1) participate in, evaluate, and resolve conflicts in small group discussion; (2) participate as a questioner or respondent in interviews; (3) write expository papers in which there is factual reporting of personal experiences, information gained through interviewing, or data gathered from reading, and in which there is an interpretation or statement of belief; (4) narrow a topic, establish a purpose, select a main idea, and plan through use of lists, notes, or outlines; (5) know and use several techniques for beginning, developing, and concluding a paper; (6) identify types of persuasion used in advertising; (7) transform sentences by using the progressive, perfect, modal, "do," and passive modifications; (8) explain how the values of ancient Greece were expressed through its epics; and (9) distinguish short stories from novels and novels from biographies when surveying literary works. (HOD)

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A COURSE SYLLABUS FOR THE TEACHING OF ENGLISH LANGUAGE ARTS 9A

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Prepared by:

Richard Caylor, Roosevelt High School
Felisa Hundley, McClure Junior High School
Jane Nelson, Garfield High School
Janis Toth, Monroe Junior High School
June Coghlan, Project Coordinator

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CS209293

A COURSE SYLLABUS FOR THE TEACHING OF

ENGLISH LANGUAGE ARTS 9A

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INTRODUCTION

This syllabus is one of several documents designed to assist teachers in carrying out the Seattle Schools' English curriculum. The curriculum for grades seven through twelve is identified in brief outlines called Course Summaries. (For a more complete description of the English program and the Course Summaries of the more commonly taught courses, see "Program Overview: English Language Arts and Reading," Seattle Public Schools, 1979.)

Course Summaries, the official descriptions of courses, are limited in scope. They provide synopses of the content and short lists of the objectives that a teacher is required to cover. They do not suggest the additional content and skills that teachers add to meet the needs of the specific students in the class. They do not prescribe the methods a teacher uses to meet the course objectives. And they do not identify the materials recommended for teaching the course.*

A course syllabus, on the other hand, is a resource for teachers. Its purposes are to suggest appropriate methodologies (activities, evaluation techniques, etc.), materials (literary works, textbooks, audiovisual aids, and human resources), and additional items of content appropriate to the course. The syllabus is a collection of strategies, techniques, and content that experienced teachers have found successful. Not every suggestion in a syllabus will be useful for every teacher or in every situation. In creating this syllabus, the committee has aimed to be comprehensive, to provide a variety of ideas from which a teacher will select. English Language Arts 9A, the course for which this syllabus was created, is a "comprehensive" course. As is true of all of the required English courses, it provides experiences and establishes objectives in all five categories of the Seattle English Language Arts curriculum: oral language, written composition, writing mechanics, language study, and literature. In a course of this kind, the skills and content are presented so as to emphasize the interrelationships among the five areas and to use the skills learned in one area to reinforce the learnings in another. A discussion, say, of style in a literary work may lead to insights which students can apply in their own writing; or the concept of "point of view" can be applied equally when studying a novel, in discussing a film or television drama, in making speeches, or in writing compositions. As students gain skill within these comprehensive courses and as special needs or particular strengths emerge, they can receive more intensive instruction through such specialized elective courses as Communication Skills, Speech, Creative Writing, Drama, and English Literature.

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*Two kinds of textual materials are used in classrooms:

Adopted texts have been selected by a prescribed procedure involving teacher evaluation, administrative recommendation, and school board approval. Each classroom is supplied with the adopted texts. While not everything in them must be taught, adopted textbooks are the primary resource for teachers in carrying out the objectives of the course.

Supplementary texts are additional resources from which teachers select as necessary to meet individual or group needs not fulfilled through the adopted texts. Supplementary books are reviewed by five teachers representing at least two schools and by the English Specialist before being included on a List of Approved Non-Stocked Instructional Materials.

Multicultural Education

Multicultural education is a major goal of the Seattle schools. Two strands of the English curriculum, literature and language, offer especially frequent opportunities for multicultural emphasis. Because literature deals with the many manifestations of human experience, it cries out for the inclusion of works by and about persons of a variety of ethnic backgrounds and of both sexes. In Grade Nine, where a thematic approach to literature occurs, there are many chances to use ethnic pieces to point up both the universality and diversity of the ways that people find meaning in life. In Grade Ten, such pieces can be used to illustrate the characteristics of the various literary genres. The American literature emphasis in Grade Eleven permits the use of literary selections which demonstrate the ethnic variety within the American culture. The Grade Twelve world literature program utilizes works from many nations and cultures. Because minorities and women have only recently come to be adequately represented in anthologies and textbooks, teachers need to make special efforts to find works which represent these groups. The course syllabus offers suggestions.

Language study, too, lends itself to a multicultural approach. In dealing with dialects, idiolects, jargon, levels of usage, style or diction, and grammar, the sensitive teacher will find many opportunities to talk about the varieties and changing nature of language, to develop positive attitudes about one's home language, and to understand how social groups influence one's language. These topics offer many opportunities to discuss the pluralistic nature of American culture. But they are also topics which require particular sensitivity from the teacher. It is generally accepted that students should be taught to use the so-called "standard" dialect. On the other hand, there is much concern that frequent criticism of the home-rooted speech patterns, especially when they are labeled as "wrong," "incorrect," or "illogical," will stifle self-expression and will encourage muddy, indirect, and stilted writing. To be open and accepting of the many varieties of speech and also to insist on the use of a particular variety may seem contradictory. The teacher should be guided by the following statement, one of the "Basic Premises of English Language Instruction" in the Seattle Schools' "Program Overview" referred to earlier.

> Language is a personal possession and instruction should begin with acceptance of the language of the home. The way to teach new forms or patterns of language is not to eliminate the established forms, but to build upon them. There are many variations of American English. Although there are differences among them in syntax, vocabulary, and pronunciation, most of them communicate well and are consistent and grammatical. They differ, however, in the degree to which they are accepted and understood by various segments of the population. The standard dialect is taught because it is the most commonly used American dialect in political, social, and economic settings. Writing and formal speaking, especially, require some form of standard usage.

Career Education

English Language Arts can play an important part in encouraging career exploration by students. Those interested in writing for radio, television, newspapers, and magazines will find courses with a strong vocational emphasis, as will those interested in the dramatic arts and in teaching. Beyond that, there are strands of the curriculum which train all students in skills that are required in many occupations: business letter writing, memo and report writing, completing forms and applications, following and giving oral and written directions, interviewing, alphabetizing, and sequencing. For the teacher especially interested in helping students explore occupations, opportunities can be found in many activities in the curriculum: writing biographical and autobiographical sketches; writing papers based on interviewing and library research; participating in panel discussions; discussing the careers of authors, actors, linguistic scholars, characters in works, etc. In addition, as students master the many personal skills necessary in learning English--writing clearly, exhibiting poise in speaking before an audience or in conversations or discussions, completing tasks, meeting deadlines, assuming responsibility, and working cooperatively--they are also learning skills necessary in any career.

Reading in English Courses

Reading skills are an important area of learning in all courses. The emphasis on literature and other types of reading makes attention to reading instruction especially important in English courses. Reading instruction must be tailored to meet the needs of the students, and the reading ability of the students should be determined early in the term. Standardized test scores found in the students' permanent records, an informal reading inventory conducted by the teacher, or oral reading by the students can provide useful clues. The teacher also needs to estimate the reading difficulty of the materials to be read. When reading levels of books and stories are not otherwise available, the SMOG or Fry readability formulas can be administered by the teacher. Or a Cloze test can be used to determine whether a class will be able to use reading materials with reasonable ease. (Instructions for determining readability, a method for creating a Cloze test, and other useful information can be found in "Relating Textual Materials to Student Reading Skills in the Secondary Classroom." Seattle Public Schools, 1979.)

Whatever the ability of the students--even when there is a close match between student ability and the reading level of the text--every assignment becomes a reading lesson and the teacher guides students through a process which helps them

- determine the literal meaning of the material,
- identify the author's purpose,
- make inferences into the underlying meaning of the work,
- evaluate the worth of the piece.

To do this, the preliminary phase of the lesson involving reading requires the teacher to (a) establish the context of the piece, (b) help the students frame the questions they wish to answer as a result of the reading, and (c) assist students in learning the meaning of essential words they will encounter.

The teacher also closely monitors the reading process, especially when challenging materials are being used, by using oral reading of passages, assigning the reading in short sections, and checking understanding through questioning and discussion, testing or writing.

COURSE SUMMARY
ENGLISH LANGUAGE ARTS 9A

COURSE DESCRIPTION

In this course students refine the skills of small-group discussion. They analyze discussion as a problem-solving tool and learn to develop the criteria by which discussions may be evaluated. They learn how to participate in interviews either for gaining employment or for gathering information.

The instructional emphasis in composition is on the skills involved in planning and writing the expository paper. Students learn to use anecdotes, contrasting statements, thesis statements, or questions to introduce the topic; they learn to use details and reasons to develop ideas; they learn to use words that express comparison, contrast, cause and effect, continuation, and order as transitions; and they learn to use restatement, summary, and "clincher" statements to conclude papers. Students are encouraged to maintain high standards of usage, punctuation, capitalization, and form.

Language study focuses on the kinds of conditional promise used in advertising. The verb-related transformations are the core of grammar study.

A wide range of plays, poems, stories, and novels is read; particular stress is placed on the Greek epic.

UPON COMPLETION OF THIS COURSE STUDENTS SHOULD

1. be able to participate in, evaluate, and resolve conflicts in small group discussion.

2. be able to participate as a questioner or respondent in interviews.

3. be able to write expository papers in which there is factual reporting of personal experiences, information gained through interviewing, or data gathered from reading, and in which there is an interpretation or statement of belief.

4. be able to narrow a topic, establish a purpose, select a main idea, and plan through use of lists, notes, or outlines.

5. know and be able to use several techniques for beginning, developing, and concluding a paper.

6. be able to identify types of persuasion used in advertising.

7. be able to transform sentences by using the progressive, perfect, modal, do, and passive modifications.

8. be able to explain how the values of ancient Greece were expressed through its epics.

9. be able to distinguish short stories from novels and novels from biographies when surveying literary works.

A Suggested Teaching Plan for English Language Arts 9A

Unit I — INTRODUCTION — 1½ weeks

Familiarization with the school. Review of this course. Diagnosis of reading levels and writing ability. Writing the Spatial Development paper (see p. 14).

Unit II — INTERVIEWING UNIT — 1½ weeks

Writing a Dominant Impression paper (see p. 14). Conducting simulated job interviews. Interviewing family members, neighbors, or others as the basis of the Dominant Impression paper. (See pp. 7-8 in this syllabus.)

Unit III — GRAMMAR — 1½ weeks

Reviewing word classes. Studying Sentence Patterns 3-6 (link and be verbs). (See pp. 20, 22 in this syllabus.)

Unit IV — THEMATIC LITERATURE UNIT: SURVIVAL — 2 weeks

Oral and silent reading of four literary pieces. Writing a chronological development paper, an opinion paper, a character sketch, a plot summary, a script. Participating in class discussion, small-group discussion, readers' theater, dramatization. (See pp. 33-38 in this syllabus.)

Unit V — GRAMMAR — 1½ weeks

Sentence combining, expanding, compounding. (See Language Study in this syllabus.)

Unit VI — LANGUAGE OF ADVERTISING — 2 weeks

Studying the techniques used in advertising. Writing a commercial or advertisement. Presenting a simulated commercial. (See pp. 22-24 in this syllabus.)

Unit VII — THEMATIC LITERATURE UNIT: CONFORMITY VS. NONCONFORMITY — 1½ weeks

Reading and discussing three literary pieces. Studying theme, point of view, and allegory. Writing narrative and cause-effect papers. Debating an issue. (See pp. 39-40 in this syllabus.)

Unit VIII — GRAMMAR — 1 week

Modifying sentences by using verb transformations (progressive, perfect, future, etc.). (See pp. 20-22 in this syllabus.)

Unit IX — LITERATURE UNIT, THE ODYSSEY — 4 weeks

Reading the epic. Studying Latin and Greek roots. Completing oral or written research projects. Writing fables or myths, plot summaries, character sketches, interpretations of theme. Dramatizing, reading interpretively. (See pp. 41-53 in this syllabus.)

Unit X — THEMATIC LITERATURE UNIT: FAMILY RELATIONSHIPS — 1½ weeks

Reading one to four short stories. Recognizing purposes of titles, character names, foreshadowing clues, point of view. Writing comparision/contrast papers, newspaper accounts (see p. 13), dialogues, or poems (see p. 13). Telling stories. (See pp. 55-56 of this syllabus.)

LISTENING

Skills and Understandings

--Listen for a specific purpose

--Pay attention to what a speaker says

--Separate essential from non-essential ideas

Suggested Activities

--Echo Game. This activity gives practice in listening actively and repeating accurately. Working in pairs or small groups, one student talks to another. Before replying, the person addressed must repeat word for word what was said. The partner or other members of the group listen for accuracy of the repeated statement.

--Mystery Person. This is a listening/speaking activity in which each student presents orally to the class a series of clues which lead to the identification of the "mystery person." The teacher checks out all of the "mystery persons" to eliminate duplication and to ensure that the person is known to members of the class. One's Uncle Harry cannot be the "mystery person." Persons can be living or dead, real or fictional, and clues should be increasingly more revealing. Answers should be written--no shouting out. When a student has identified the person, he or she writes the name on the paper, raises hand, and shows the name to the teacher. The reading of clues may continue until all students have the answer or until the list of clues is exhausted. This activity is usually limited to five presentations a day.

--A Listening Walk. This is a good activity to begin and end a listening unit. The students take a walk around the outside of the school. (A time other than lunch is suggested to avoid distractions.) They are told that they must listen carefully to the sounds around them. When they return to the classroom, they write or tell what they have heard and determine if anyone heard sounds that no one else hears. The students

a. Write a group poem with the class describing the sounds heard on the walk.

b. Repeat the exercise after about two weeks, determining what changes have been made in the perception of sounds.

c. Discuss in class what they have gained from the exercise.

INTERVIEWS FOR EMPLOYMENT OR INFORMATION GATHERING

Skills and Understandings

--Respond appropriately to questions

--Ask relevant questions

--Select from interview particular information wanted

Suggested Activities

--Mock Job Interviews. The teacher plays the role of the interviewer and asks the usual interview questions as well as some surprise questions: Why should I hire you? Why is your application so messy? Why were you late?

--Mock Job Interviews. Working in pairs, the students find two employment classified ads that give details about what the job is or what skills the person who is hired should have. They take turns being the employer and the person applying for the job. The interviews are limited to two minutes each.

--Class Introductions. Working in pairs, the students interview each other, asking questions, making notes of answers, for no more than five minutes each. Each then introduces the other to the class using information gained in the interview. Questions asked in the one-on-one interview should, of course, not be personal.

SMALL GROUP DISCUSSION

Skills and Understandings

--Focus attention on speaker

--Separate ideas that strengthen the argument from those that have little to do with discussion

--Assume an active role in the discussion

- as leader, to promote interaction
- as a discussant, to make relevant comments
- as a recorder, to take notes of significant points

--Select from the discussion the particular information wanted

Suggested Activities

--Literature Study. After reading three or more pieces of literature with a common theme, and after some class discussion of the works, in groups of five or fewer, the students consider three teacher-prepared questions, reach agreement on one answer per question, and present answers orally to the class. (See the concluding activity for the "Survival" Literature Unit, on pp. 36-37.)

--Problem Solving. Students count off by fives to form groups. Each group has this assignment:

> Choose a leader and a recorder for your group. Consider suggestions from group members, then agree on two workable ideas that will help to reduce or eliminate vandalism in the school building. You will have 25 minutes to complete your group work.

Each recorder then reads the two suggestions from the group. The teacher writes them on the board. The assignment can be extended to a brief class discussion next day to choose the two best suggestions. As part of a letter-writing assignment, these can be submitted to the school administration or to the school newspaper.

STUDENT ACTIVITY SHEET	ELA 9A	SMALL GROUP DISCUSSION

Evaluation Form
Small-Group Discussion

Leader _____ Recorder _____

Subject _____ Date _____

To what extent...	Not At All	To a Limited Extent	Uncertain	To a Great Extent	Completely
Did the group accomplish its task?					
Did each member make an important contribution?					
Did the group show positive feelings for each other?					
Did the group make good use of its time?					
Did the leader help the group?					
Did the reporter take good notes?					

PRE-WRITING

Skills and Understandings

--Narrow general subjects to workable themes or topics

--Use an outline as an aid in organizing and presenting a topic

--Combine and manipulate sentences

Suggested Activities

--Sentence Combining. This is an excellent pre-writing activity for encouraging more mature writing style. The teacher writes two to four related simple sentences on the board. The students decide which words are not necessary in combining the sentences. The teacher strikes out these words. The students determine the main focus and the best word order for the new sentence. They decide which conjunctions can connect the sentences. The teacher writes the resulting sentence on the board.

Step 1:	Step 2:
George met a dragon	George met a dragon.
The dragon was big.	~~The~~ dragon ~~was~~ big.
The dragon was dangerous	~~The~~ dragon ~~was~~ dangerous.
George killed the dragon	~~George~~ killed (~~the~~ dragon) = it.

Solution: (one of several) George met a big, dangerous dragon and killed it.

Also see the Language Study section of this syllabus, pp. 20 to 22 the textbook for this course, Patterns of Communicating, pp. 271 to 283 ("Expanding and Compounding"); and the following supplementary books: Cahill and Hrebic, Stack the Deck; Halliburton, Composing with Sentences; O'Hare, Sentence Combining: Improving Student Writing Without Formal Grammar Instruction, and Sentencecraft; Schuster, Sentence Mastery C; Strong, Sentence Combining.

--Paragraphing, organizing, outlining, and narrowing topics are covered in the Composition chapters of Patterns of Communicating, chapters 6, 7, 8, 9. The exercises, practices, and applications give students the opportunity to use what they have learned. Stack the Deck provides a number of printed sheets for students to use during the planning phase. These sheets help with developing and organizing a student's ideas.

--Free Writing. Requiring five to ten minutes daily, this activity helps students to develop writing fluency, to build a bank of ideas, and to respond to questions put by the teacher. Students write whatever occurs to them--repeated words, lists--anything that keeps the words flowing. A teacher-assigned focus can be used at intervals. These exercises are not graded, but students should understand that the teacher will read freewrites and will require students, as they gain more confidence, to share some of the things they write, especially those with a focus. (Free-writing activities related to literature are suggested in the Literature section of this syllabus, p. 26.)

--Group Writing. The Round Robin Story is a method of teaching composition fundamentals and the art of continuation and transition.

1. The class, organized into groups of five or six students, is provided a character--a wombat, a Martian immigrant, an English teacher--to use in writing group stories. On a signal, each person begins a story.

2. At the end of five minutes, the students are asked to stop writing even if in the middle of a word or sentence. Each student shifts the paper one person to the right. Then, a new detail is added. Students read the segment already written and add the new detail--a chair, a bloodhound, a magic decoder ring--the stranger the better. They are allowed about seven minutes including reading and writing time.

3. The writing is stopped, the papers are passed to the right, and a new detail is added.

4. After nine minutes, a new detail--possibly a place--is added, and the process is repeated.

5. After eleven minutes a final detail--slugs or crabgrass, perhaps--is added. The students are reminded that this is the final detail and that they are to end and title the story.

6. Each student reads the story just completed to the group.

7. The students select the best story in the group. The teacher asks them to look for a story that moves smoothly from detail to detail. They rate stories on a scale of 1 to 5, 1 being the best. The group stars the chosen story, and all stories are turned in to teacher.

8. The teacher may read aloud all the starred stories, discuss what made them good, and point out the transitional devices. The stories may be displayed on the bulletin board.

COMPOSING

Skills and Understandings

--Use structural patterns: Cause-Effect
Comparison-Contrast
Chronological Order

--Use transitional expressions to aid the flow of exposition

--Prepare an introduction that clearly states the thesis

--Develop the body of the paper by using supporting materials to support the main ideas

--Prepare a conclusion which leaves the reader with a clear understanding of what the writer intended to prove

Suggested Activities

Practical/Informative Writing

--Letter to the Author of a Story, Play, or Book. The letter can be one of appreciation, or a request for the answer to a question raised by the work, or a suggestion about a character or an event in the story. A teacher can offer many other ideas here.

--Newspaper Article. Students write an account of an event experienced or observed in the form of a newspaper feature article. (See Patterns of Communicating, pp. 220-223.)

--Newspaper Article. In connection with literature, students write newspaper articles: news reports which summarize events, feature articles which describe characters, or editorials which reflect a character's point of view. The unit on "Family Relationships" includes a suggestion for a simulated newspaper account (p. 55).

--T.V. Commercial or Advertising Blurb. Partly practical, partly imaginative, this writing assignment calls on students to reflect their understanding of the techniques used in advertising by creating their own product and related advertising. (See "Language Study: Advertising" in this syllabus. Chapter 2, "Uses of Language" of Patterns of Communicating has many exercises that are variations of this activity.)

Imaginative Writing

--Poetry. Students write poems, using a variety of poetic forms such as the ballad, limerick, cinquain, acrostic. (See Appendix E for details of the form of the limerick and cinquain.)

--"Come With Me" Poem. Students write unrhymed five-stanza poems which describe a place the writer finds uniquely fulfilling--a place of contentment, comfort, or appeal. Each stanza consists of the line "Come with me" and three lines of sensory description. The concluding stanza expresses the significance of the place to the writer. (See pp. 214-216 of Patterns of Communicating.) (See Family Relationships Unit, p. 56 of this syllabus.)

--Tale, Fable, Myth. As part of a study of epic literature, students write an imitation of a traditional type of imaginative narrative. (See the unit on the Odyssey, p. 52.)

--Dramatic Sketch. Students write a short dramatic sketch (e.g., skit, television or radio script, puppet play.) A minimal plot and some revelation of character through the dialogue are expected. (See "Survival" and "Family Relationships" Units, p. 33 and p. 55.)

--Imitative Prose. Students try their hand at writing a passage of imitative prose or dialogue. Poe's style is a challenge and can be fun to try.

Example: As Poe would say it	Translation
Welling, then gushing, brilliantly carmine in the gloom, the vital content of my veins sprang forth upon my index digit.	I cut my finger and it bled a little.

--Character Sketch. Students can attest to their understanding of a character in a literary piece by describing the character from a point of view different from that used by the author. (See "Survival" Unit, p. 33, and "Odyssey" Unit, p. 41.)

Expository Writing

--The Dominant Impression Paper. The student describes a person through creating a dominant impression statement and amassing details which support the impression. The assignment stresses the use of variety, concrete detail, and simile. (See Stack the Deck for more detail.) (Suggested for use in an Interviewing unit.)

--The Chronological Development Paper. In this narrative/descriptive paper, students describe a storm they have personally experienced. Emphasis is given to accurate, precise details and time-related transitions. (See Stack the Deck for more detail.) (See the suggested use of this assignment in "Survival" unit, p. 35.)

--The Spatial Development Paper. This assignment calls for the writer to communicate a dominant impression through a description of the student's bedroom. It requires the writer to describe the room in reference to a "focal point"--a specific object such as a desk or wastebasket--and with a clear spatial pattern. (See Stack the Deck for more detail; this unit is suggested for use in an "Introduction to High School" unit.)

--The Cause and Effect Paper. The student identifies a real-life situation in which the activities of a person result from the influence of a group. (See "Conformity vs. Non-Conformity" Unit, p. 39.)

--The Opinion Paper. This assignment calls on students to write a one-paragrah paper on a topic which requires a pro or con response such as "Swimming the English Channel harmed Gertrude Ederle far more than it benefited her." They state a thesis, give supporting reasons, and write a summarizing conclusion. (See the unit on "Survival," p. 33.)

--Autobiographical Sketch. All students have something in their lives they can write about. These assignments are suitable for all abilities but are especially good for the reluctant writer. The "Odyssey" unit, p. 45, suggests such a sketch. Another useful place for this kind of writing is in an "Introduction to High School" or a "Who Am I?" unit at the beginning of 9A. Here is a list of suggestions for autobiographical sketches.

1. ONE PERSON
   What person has had a great influence on the student's life? Mother, father, sister, boy friend? What moments dramatize this influence?

2. ONE PLACE
   Every student has spent many happy times in one place such as a farm, a cabin, a porch, a bedroom, a tree house. What moments in this place does he/she remember joyously?

3. ONE THING
   What possession does the student most prize? How did he/she acquire it? Why is it so special? What pleasure is derived from it?

4. ONE DAY
What day was most important in the student's life? Was the day full of fun, emergencies, sadness? The student may describe a few minutes of one day and why they are important to him/her.

5. ONE PET
How did the student get the pet? What was the first moment of acquaintanceship? What did the pet look like? What moments with it were most delightful?

6. ONE SUMMER
How did it change the student? What moments were the most important?

7. ONE FEAR
Each of us has had a fear as a child. At what moments was this fear most intense? In what way has this fear changed or disappeared?

8. ONE VEHICLE
What was the first moment of seeing the vehicle? What moments or good times has the student had in/on it? Has it suffered any mishaps? Does the vehicle have a name, personality?

9. ONE YEAR
What happened to make the student grow up in one year? What four or five moments gave him/her greater insight and maturity than he/she had hitherto had?

10. ONE DEATH
Almost everyone by age 15 or 16 has had an experience with death, perhaps the death of a pet or friend, or even the death of a stranger. What moments connected with this death are most vivid to the student? What main meaning was derived from the experience?

11. ONE HOPE
What dream or hope for the future does the student have? Would she/he like a certain job? What has been her/his acquaintanceship with the job as she/he has seen other people working at it?

12. THIS I BELIEVE
Every student has a value system, a code of ethics. What ideas are a part of the student's code? Who or what has influenced the student as the code was made? How does the code affect the choices and actions of the student?

Organize the sketches in this manner:

1. Each will be at least three paragraphs in length.
2. The first and last paragraph will be at least 3-5 sentences.
3. The middle paragraph will be at least 5-8 sentences.
4. The paper will be outlined like this:

I. Paragraph one will give the setting.
   A. Tell the people involved.
   B. Give an accurate description as to the time and place.
II. Paragraph two will tell what happened. (Use a chronological order to develop these events.)
III. Paragraph three will give the author's reactions or feelings about the subject now.

EDITING, PROOFREADING, AND REVISING

Skills and Understandings

--Proofread for punctuation, spelling errors

--Revise for support of topic

--Revise for transition and mature sentence structure

Suggested Activities

--Using a Checklist. The teacher supplies a checklist of concerns related to the composition assignment. The students evaluate their own papers, or they may divide up into pairs and evaluate each other's paper.

Stack the Deck provides checklists for most assignments in that text. It also suggests a technique for using a sentence-opening sheet as a means for the teacher and student to make a quick evaluation of potential problems in the paper.

Appendix A of this syllabus has a sample set of "Criteria for Evaluating a Composition" which can be modified for use by students.

--Evaluating in Groups. On the day preceding the group evaluation, the class reviews the purposes of the writing lesson just completed and formulates the criteria to be used. The criteria can be put on the board, or they can be dittoed or photocopied with a copy attached to each paper.

On the day of the evaluation,

1. Each student is given the composition of another student.

2. The students are arranged in groups and each student is assigned one criterion to use in evaluating the papers allocated to the group.

3. The student reads the paper, makes notes on the evaluation sheet, and indicates an evaluation of the paper according to the one criterion assigned.

4. The papers are exchanged and the above process is repeated. This continues until all students in the group have evaluated all of the papers.

5. The class reassembles and the papers are returned to the teacher.

6. The best papers of each group may be read to the class and discussed, or the papers may be immediately returned to their authors for revision or rewriting.

WRITING MECHANICS

PUNCTUATION

Skills and Understandings

--Use required end punctuation

--Use commas to punctuate

1. words, phrases, and clauses in a series
2. introductory elements
3. place names, addresses, dates, and letters
4. parts of a compound sentence
5. non-restrictive clauses and phrases and appositives
6. direct quotations

--Use apostrophes to punctuate

1. contractions
2. possessives (singular and plural)
3. plurals of letters, numbers, and certain words used as words

--Use quotation marks, commas, end punctuation correctly in writing dialogue and direct quotations

Suggested Activities

--See explanations and exercises in Patterns of Communicating, Handbook Section, pp. 464 to 476, for comma usage.

--See explanations and exercises in Patterns of Communicating, Handbook Section, pp. 476 through 480, for uses of apostrophe.

--See explanations and exercises in Patterns of Communicating, Handbook Section, pp. 481 through 485, for uses of quotation marks.

--When proofreading their compositions, students should check specifically for each of the punctuation uses which have been taught.

CAPITALIZATION

Skills and Understandings

--Use capital letters at beginning of sentences

--Use capital letters for proper nouns and proper adjectives

Suggested Activities

--See explanations and exercises in Patterns of Communicating, Handbook Section, pp. 453 through 457, "Capitalization".

--When proofreading their compositions, students should check specifically for each of the capitalization uses which have been taught.

SPELLING

Skills and Understandings

--Spell common words correctly

--Correctly spell words which have been recently introduced through reading or discussion

--Correctly spell words with common Latin and Greek roots and prefixes

Suggested Activities

--Spelling Demons. Using a list of commonly needed words, the teacher gives a weekly "spelling-demons" test. Ten words are assigned on Monday and tested on Friday. Students must get at least nine words correct. Scoring: 10 = A, 9 = B, 8 - 0 = E.) (See Appendix D for a list of 100 Basic Words.)

--New Vocabulary. The teacher routinely calls attention to words that students will need in their writing. Words from literature ("Odysseus"), from language study ("glittering generality"), and from class discussion of topics for writing are typical. These words are listed in a personal word list in the student's notebook. From time to time, the teacher tests students on these words. Students are also held responsible for spelling these words correctly in their writing.

--See Patterns of Communicating, Chapter 3, pp. 54 and 58, for lists of words having Latin and Greek roots and prefixes.

WORD CLASSES

Skills and Understandings

--Recognize the eight parts of speech and their functions

--Recognize prepositional phrases, noun phrases, verb phrases, adjective phrases and their functions

Suggested Activities

Review of the word classes is undertaken early in the Language Arts 9A class. Students should be able to identify the eight parts of speech and should recognize that verbals are verb forms which are used as different parts of speech. Primary grammatical instruction in high school shifts to application of the principles rather than identification of language rules.

--See explanations and exercises in Patterns of Communicating, pp. 232 through 258, for review of word classes and phrases. (This text identifies a phrase as being made up of one word or more than one word functioning as a single grammatical unit.)

--Using Nonsense Words. In working through this exercise, students will see that the form and ending of a word, as well as its position in a sentence, are clues to the word class to which that word belongs.

Every student has a copy of the nonsense poem given below. (This game can be played using "The Jabberwocky," too.) The teacher reviews the concept of sentence word order, word form, and word endings as identifiers of parts of speech, reads the poem out loud, and works with the class in completing the first four lines in the following exercise.

Assignment: Identify the nouns, verbs, adjectives, and adverbs in the poem.

The vapy kobs desaked the citar molently
The franching tigs spang grushly from the soog
The lipendoofs canished the tasar solently
While dospy gubs ferlummed the sinting noog
O glimp the kob O glimp the kob Darjeeling
The ampting haig baks ummer from the pum
The hippendome nigs bommer and derveling
While hashims prag in limper and in lum

--Using Tom Swifties. Tom Swifties are fun to do and they give experience in using verbs and adverbs. Some samples:

"I'll hurry," said Tom swiftly.
"I broke my leg," said Tom lamely.

"I had a great day at the racetrack," said Tom hoarsely.

"I prefer hot dogs," said Tom frankly.

"Hand me that knife," said Tom sharply.

"It has been below zero for three days," said Tom coldly.

Assignment: Students are directed to create their own Swifties, or the teacher can provide Swifties with either the verbs or the adverbs omitted.

SENTENCE STRUCTURE

Skills and Understandings

--Recognize a complete sentence

--Know that meaning in a sentence depends on word order

--Know that the purpose of a sentence determines the sentence type (declarative, interrogative, exclamatory, imperative)

--Know that variety and flexibility in sentence structure improves writing style

--Recognize sentence patterns using the link verb and the be verb

--Modify sentences using the tense transformations (e.g., progressive, perfect, passive)

Suggested Activities

--Rearranging Scrambled Sentences. This activity demonstrates the importance of word order. The teacher provides 20 to 25 scrambled sentences. Working in teams or pairs, students unscramble words to create meaningful sentences within a limited time. Sample sentence: Off the turn television!

See Student Activity Sheet on p. 21. Stack the Deck provides scrambled sentences on pp. 7-8 and other word-order exercises on pp. 13-14.

--Expanded Sentences. This activity provides practice in adding interest and variety to simple sentences. The teacher supplies the students with ten or more two-word sentences such as: Dogs bark. Flowers bloom. Crowds gather. The students expand the sentences by adding words to the subject and to the predicate. They underline the two-word kernel in the longer sentence. Sample expanded sentence: Through the night, dogs bark in my neighborhood until all the houses are lit up and someone is awake in each house.

Patterns of Communicating, pp. 271 through 283, provides explanation and exercises for expanding and compounding sentences. Stack the Deck, pp. 16-17, provides similar exercises.

SCRAMBLED SENTENCES

If you re-arrange each group of words correctly, you will have an intelligent sentence. You must use every word in each group. You may not add words.

1. the runner the pitcher the ball home plate to tossed to catch

2. short take after walk I like to lunch a quick a

3. better school than is food the Herfy's the cafeteria in

4. fish keep tank die so water not clean the will that the

5. sometimes we breaks get bus down school and late to the

6. get extra money savings your interest banks put in to

7. your brush smile if you will brighter be teeth your

8. the city the lights when looks go on fairyland a like

9. pie frozen fresh fruit homemade with beats any kind a

10. someone before why first facts blame you not the get

11. made with scarecrow we straw a some old and clothes

12. YOU STRONG MILK
JUICE DRINK ORANGE
UNLESS THE GROWING AND
YEARS NOT BONES DURING YOU
MUSCLES WILL DEVELOP PLENTY AND OF

--Combining Sentences. This activity provides practice in moving from a "Dick and Jane" style of writing to more mature prose. The teacher writes two simple sentences on the board. The class determines how to combine the two sentences into one sentence that is more interesting. Often there is more than one way to do the combining. Additional sentence-combining exercises provide more practice. Useful resources, identified further in the Bibliography, are Cahil and Hrebic, Stack the Deck; Halliburton, Composing with Sentences; O'Hare, Sentencecraft; Strong, Sentence Combining; Schuster, Sentence Mastery C; Kilgallon, Sentence Composing 10, 11, 12.

--Modifying Sentences. The teacher provides students with ten sentences having a simple present tense verb. The students change the verb form given to the progressive, perfect, future, modal, and passive forms.

Kino finds a huge pearl.	Kino is finding a huge pearl. (Progressive)
	Kino has found a huge pearl. (Perfect)
	Kino will find a huge pearl. (Future)
	Kino might find a huge pearl. (Modal)
	A huge pearl is found by Kino. (Passive)

Patterns of Communicating, Chapter 11, "Modifications: Changes in The Verb Phrase," pp. 285 through 327, provides explanations and exercises in this area of instruction.

--Sentence Types. Students are given ten declarative sentences which they change to interrogative, imperative, and exclamatory sentences.

Kino hid the pearl.	Did Kino hide the pearl? (Interrogative)
	Hide the pearl. (Imperative)
	Help! Kino hid the pearl! (Exclamatory)

--Completing Sentences. Students are given ten simple sentences with the verb left out. The omitted verb can be either a link verb or some form of the be verb. Students complete the sentences using both options.

Link verb (seem)		Be verb (are)
Felines	_____ very sneaky.	

Patterns of Communicating, Chapter 10, "Sentence Structure," pp. 264 through 268, provides explanations and exercises.

LANGUAGE OF ADVERTISING

Skills and Understandings

--Recognize the psychological impact of advertising

--Recognize the characteristics of the language of promise:

They deal with the future

They include a reward.

They are either conditional or unconditional.

--Recognize the kinds of conditional-promise techniques used in advertising:

Testimonial

Bandwagon

Plain Folks

Snob Appeal

Glittering Generalities

Scientific Approach

Transfer

--Identify which techniques of conditional promise are being used in a given advertisement

Suggested Activities

--Identifying Commercials. Students listen in class to a taped TV commercial. They listen very carefully and write down phrases which reflect one of the conditional-promise techniques listed in Chapter 2 of Patterns of Communicating.

--Rewriting Commercials. Students collect one or two newspaper ads each. Working with the ads in class, the teacher helps students cross out all but factual statements in the ad language. Students rewrite the ads using only the factual words which are left to describe the product. Students or the teacher read the new version aloud to the class.

--Creating Commercials. Students work in groups of three. Each group is to create a product, draw and color it on a poster, and write a sales blurb to advertise it. (Examples: Giant Economy Size Homework Maker, or Super-Student--The Pill that Makes you Smart)

Variation. Groups use their posters and props to present a TV commercial skit to sell their product.

Evaluation. To select the most effective ads, place posters around the classroom. Distribute paper ballots (scrap paper cut into small squares) and have students "buy" one product by writing the name of the product they choose on their ballot and dropping it into a box. Creators of the most popular product receive an award.

--Analyzing T.V. Commercials. Using a viewing guide (see p. 24 for a suggested evaluation form), students watch a commercial at home. They make written comments which they use as notes when, on the following day, they describe the commercial to the class, discuss its intended purpose, and evaluate its effectiveness.

--Patterns of Communicating, Chapter 2, "The Language of Promise," page 23, contains many and varied examples of the language of advertising as well as numerous interesting exercises.

TELEVISION WATCHING: COMMERCIALS

1. According to the commercial, what is better about this product than its competitor's product?

2. Is the product's advantage stated or implied?

3. To what part of your <u>feelings</u> is the commercial message appealing? (spirit of adventure, or romance, your sense of economy, your intelligence, your insecurity, your interest in sex or being sexy, your snobbishness, etc.) Explain.

4. According to the commercial, what <u>may happen</u> to you if you use this product? Will you meet men/women? Will you be safe and secure? Will you become an athlete? Be healthier? Be smarter?

5. How will that happen?

6. Who is delivering the message (sex, age, race, appearance, etc.) in the commercial? Why are you expected to believe that person?

7. Is someone shown using the product? Who? What happens to that person?

8. Do you think that this commercial was effective? Why? Would you use this product? Why?

LITERATURE

Skills and Understandings

Identifying Literal Meanings

--Identify characters in a literary work, describing the time and place in which the work occurs, and identifying the conflict of the story

--Paraphrase the content of a story or poem

--Distinguish short stories, novels, and biographies on the basis of length, character development, setting, factual accuracy, etc.

Recalling Information

--Recall specific personal traits of characters, sensory details from a description, and sequences of events from a plot

Inferring Suggested Meaning

--Infer character from actions or from the responses of other characters in a story

--Recognize elements in a story which reflect attitudes, actions, or customs of a culture other than one's own

Generalizing From Specific Details

--Compare and contrast two literary pieces, characters, places, or other literary elements

--Identify the values or aspirations of the characters in a literary work

--Generalize meaning from a limited set of specific details (as in haiku)

--Distinguish fact from fiction and detect the clues that suggest fictional treatment

--Identify the values of ancient Greece as revealed in The Odyssey

Predicting Outcomes

--Predict the outcome of a story

Making Critical Judgments

--See the similarities and differences among the ways that writers in different times and places view human experience

--Identify the obstacles encountered by characters in stories and discuss how the students relate to such obstacles in their own lives

--Recognize the nature of the relationships between characters in stories and discuss the ways that people are affected by such relationships

Suggested Activities

--Small-Group Discussion. In small groups of three to five, each group having been assigned a specific short story, students identify the conflicts of a story, the way the author resolves the conflict, other possible resolutions, and the advantages or disadvantages of each. (See "Survival" Unit on pp. 36-37.)

--Written Composition. Students write about selected stories through the use of the Stack the Deck Composition Guides. Guides are available for the following Grade Nine stories: "Thank You, Mam" (Langston Hughes), "The Secret Life of Walter Mitty" (James Thurber), and "The Most Dangerous Game" (Richard Connell). These guides provide insight into the works as well as close guidance of the writing process.

--Independent reading/written book reviews. Students read books independently, largely out of class. Guidance is needed to help students select books which are appropriate and challenging but within the students' abilities. (For help in guiding student writing, see N.C.T.E., Books for You and Eileen Tway, Reading Ladders for Human Relations, listed in the Bibliography.) Book talks by the librarian or teacher, teacher-developed reading lists, periodic library visits, a daily ten-minute sustained silent reading time, and the Friday reading period are useful ways of guiding and encouraging independent reading. Teacher direction of the writing of the book reviews is also critical. Through the use of a printed guide and/or class instruction, the teacher suggests the content and the methods of approach useful in meaningful writing about literature.

--Free Writing or Journal Entry. Students react in writing to a quote from a work which the class has read. An example might be this quotation from "The Most Dangerous Game." General Zaroff says, "Life is for the strong, to be lived by the strong, and, if needs be, taken by the strong. The weak of the world were put here to give the strong pleasure."

After putting the quotation on the board, the teacher gives the class a few minutes to consider their response, then begins a timed writing of no more than five minutes.

--Free Writing as Pre-Reading Motivation. The teacher introduces the above quotation as "a statement made by someone in the story we are going to read," and asks, "How do you feel about this?" Several students share what they have written in a short class discussion. The papers are collected and returned after completion and discussion of the story. In a very short, timed writing, the students answer: "Has your opinion changed? Why or Why not?"

--Dramatization or Oral Interpretation. Students read scenes with long passages of dialogue as readers' theatre. They read the speakers' lines and a student narrator reads description, narration. Primary emphasis, of course, is on reading for meaning and effect and for establishing the sense of real people talking. There is also the opportunity for instruction in the use of quotation marks as indicators of what is said and as indication of change of speaker. (See "Survival," "Family Relationships," "Odyssey," and "Poetry" units following.)

--Book Review. As a variation of the written book report, students prepare a short talk (3 to 5 min.) based on a work which the class has read. The presentation should not be a re-telling of the plot, but rather a reaction to the work. The teacher might suggest a three-part organization such as (1) student's favorable or unfavorable response to the reading with (2) specific reasons for this reaction and examples from the book which support the feeling and (3) a defense of the book as one especially good for ninth grade students. Of course, a student could take the negative side here.

--Audio Visual. After reading a work and seeing a film version of it, students enjoy and benefit from a "What did you notice that was different?" type of discussion. More students can be involved and the discussion is less superficial when several specific foci are suggested by the teacher. One way to do this is by assigning each row a particular aspect of the filming.

Row 1 - What is the effect of the musical background?
Row 2 - What do you think was better about the written version?
Row 3 - Do the actors "fit" the characters? Who was best?
Row 4 - What were some specific differences between film and story?
Row 5 - What do you think was better about the film?
Row 6 - What are some problems that the film-maker might have had with this film?
Row 7 - Do you think it is better for a reader to read a story first and then see the film or vice versa?

--Class Discussion. Students benefit from discussions before and after reading and, in the case of longer works, at intervals throughout the reading. Preliminary discussions may focus on words or concepts to be encountered, an enigmatic title (What kinds of games do you know of that are dangerous?), on other works by the same author, on an unfamiliar setting, etc.

During the reading, discussions center on understanding both the literal and implicit meanings and on predicting outcomes. Through questioning (What happened? Who did it? How did it happen? What do you think will happen next? What would you do?), the teacher determines whether the class has understood the reading at the surface and underlying levels, and, if necessary, corrects misapprehensions. Students are sometimes asked to summarize or paraphrase a section of the story--or an entire story.

Follow-up discussions not only serve as comprehension checks but also allow for exploration of implications of the work in real life; for the comparison of works, authors, and ideas; and as preparation for the writing and speaking which usually culminates the literature-related lesson or unit.

--Written Composition. Students write paragraphs on topics suggested by the teacher. Usually these topics will have been discussed by the class. Some examples: (1) What kind of person was _____? Make specific references to things this character did or said in the story. (2) In "The Death of the Hired Man," Mary and Warren discuss whether or not Silas should be allowed to stay at the farm. Tell what action each wanted to take and which you think was right. Refer to specific lines of the poem. (A more advanced class might compare Mary and Warren as humane or concerned persons.)

LITERATURE RESERVED FOR CLASS STUDY

Part of a secondary English course is literature as a teacher-directed activity of the total class or of groups, supplemented by independent reading by individual students. While there are no specific works that a teacher must teach, there are some that--because of their readability, subject matter, or traditional use--are considered to be especially suitable for a particular grade. In order to provide each teacher with a small body of works appropriate to the course content and fresh to the students, the titles below have been reserved for class or group study at the grade specified.

7

Books and Plays RESERVED

White Fang
The Pushcart War
Where the Red Fern Grows
Island of the Blue Dolphins
My Side of the Mountain
Tom Sawyer
A Midsummer Night's Dream
Scholastic Unit--Animals
Scholastic Unit--Myths

NOT RESERVED but suitable for 7th

The Black Stallion
The House of Dies Drear
The Cay

Films RESERVED

My Side of the Mountain

8

Books and Plays RESERVED

Call of the Wild
Diary of Anne Frank
Shane
The Red Pony
A Day No Pigs Would Die
The Light in the Forest
As You Like It
Scholastic Unit--Courage
Scholastic Unit--Folklore and Legends

NOT RESERVED but suitable for 8th

Durango Street
Nitty-Gritty
Tex
The Yearling
Prince and the Pauper
Treasure Island

Films RESERVED

Legacy of Anne Frank
Shane

9

Books and Plays RESERVED

Death Be Not Proud
The Miracle Worker
The Pearl
I Heard the Owl Call My Name
Hatter Fox
Rumblefish
Fifth Chinese Daughter
Odyssey
Romeo and Juliet
West Side Story

NOT RESERVED but suitable for 9th

Where the Lilies Bloom
The Pigman
Sounder
Lilies of the Field
Born Free
Shadow of a Bull
The Yearling
Barrio Boy

Short Stories RESERVED

"The Most Dangerous Game"
"The Tell Tale Heart"
"The Scarlet Ibis"
"The Lady or the Tiger"

Films RESERVED

All Gold Canyon
Odyssey
Romeo and Juliet
The Lady or the Tiger

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In addition, for each grade there is a second list of works especially recommended but not reserved. For some grades, there are also several frequently used films and short stories that have been reserved. All of the lists have been compiled with an intent to aid teachers in developing a literature program which reflects both of the sexes and a broad range of cultures, ethnic groups, and national origins.

Not all of the reading in English classes is done by groups of students. Independent reading performs the important functions of building the habit of leisure-time reading and of meeting individual needs and interests. Some teachers use personal counseling as the means of guiding student selection of books for personal reading; others use reading lists. A list of books recommended for independent reading will be found on the following page. Other sources of books appropriate for independent reading by young adults are found in the Bibliography (see NCTE, Books for You, and Eileen Tway, Reading Ladders for Human Relations).

10

Books and Plays
RESERVED

Animal Farm
Eric
Flowers for ALgernon (novel and story)
Ox Bow Incident
When the Legends Die
To Kill a Mockingbird
Night
Member of the Wedding
Twelve Angry Men
The Learning Tree
Julius Caesar
Pygmalion

NOT RESERVED but suitable for 10th

Black Boy
Farenheit 451
The Good Earth
I am Joaquin
Cyrano de Bergerac
Dragon Wings

Short Stories
RESERVED

"The Lottery"
"To Build a Fire"
"Pit and the Pendulum"
"Occurrence at Owl Cr.Br."
"There Will Come Soft Rains"

Films
RESERVED

Animal Farm
Rappacini's Daughter
Mockingbird
My Old Man
The Sky is Gray
To Build a Fire
Occurrence At Owl Cr.Br.

11

Books and Plays
RESERVED

Glass Menagerie
The Crucible
Death of a Salesman
Raisin in the Sun
Macbeth
Huckleberry Finn
Of Mice and Men
Life on the Mississippi
Ethan Frome
The Scarlet Letter
The Old Man and the Sea
Selected Writings-Emerson
Thoreau

NOT RESERVED but suitable for 11th

Grapes of Wrath
Red Badge of Courage
The Great Gatsby
Catcher in the Rye
No-No Boy

Short Stories
RESERVED

"Flight"
"Cask of Amontillado"
"Jilting of Granny Weatherall"
Dr. Heidigger's Experience"

Films
RESERVED

Intro. to Am. Short Story
Bernice Bobs Her Hair
Dr. Heidigger's Experience
The Man That Corrupted Hadleyburg
Paul's Case
Silent Snow, Secret Snow
Macbeth

12

Books and Plays
RESERVED

All Quiet on the Western Front
Canterbury Tales
Hamlet
Lord of the Flies
Cry, the Beloved Country
One Flew Over the Cuckoo's Nest
Bless the Beasts & Children
A Separate Peace
A Doll's House

NOT RESERVED but suitable for 12th

Farewell to Arms
Gulliver's Travels
Of Human Bondage
Billy Budd

Short Stories
RESERVED

"The Bet"

Films
RESERVED

A Doll's House
Islands in the Stream
Hamlet

12(H)

Books and Plays
RESERVED

Pride and Prejudice
1984
Crime and Punishment
Catch 22
Iliad
Oedipus Cycle
Les Miserables
Hard Times

NOT RESERVED but suitable for 12th(H)

A Passage to India
Wuthering Heights
Heart of Darkness
Tom Jones
The Soul Catcher

Short Stories
RESERVED

"The Dead"

Films
RESERVED

Oedipus
Bartleby
Barn Burning

A RECOMMENDED READING LIST FOR NINTH GRADE

Adams, Richard, Watership Down
Anonymous, The Arabian Nights
Armstrong, William, Sounder
Asimov, Isaac, Asimov's Mysteries
Bach, Richard, Jonathan Livingston Seagull
Bagnold, Enid, National Velvet
Barrett, William E., Lilies of the Field
Bonham, Frank, The Nitty Gritty
Bonham, Frank, Durango Street
Bontemps, Arna, Lonesome Boy
Bradford, Richard, Red Sky at Morning
Bronte, Charlotte, Jane Eyre
Cather, Willa, My Antonia
Chin-Yang, Lee, The Flower Drum Song
Christopher, John, White Mountains
Christopher, John, City of Gold and Lead
Clarke, Arthur, 2001
Cooper, James Fenimore, The Deerslayer
Cox, William R., Third and Goal
Defoe, Daniel, Robinson Crusoe
Dickens, Charles, A Tale of Two Cities
Dickens, Charles, David Copperfield
Dickens, Charles, Great Expectations
Doyle, Sir Arthur Conan, The Complete Sherlock Holmes
Doyle, Sir Arthur Conan, The White Company
Dumas, Alexander (pere), The Three Musketeers
Du Maurier, Daphne, Rebecca
Embry, Margaret, Shadi
Fast, Howard, Freedom Road
Forbes, Kathryn, Mama's Bank Account
Freedman, Benedict and Nancy, Mrs. Mike
Gaines, Ernest, Autobiography of Miss Jane Pittman
Golding, William, Lord of the Flies
Goldman, William, Butch Cassidy and the Sun Dance Kid
Guareschi, Giovanni, The Little World of Don Camillo
Guthrie, A.B., The Big Sky
Hamilton, Virginia, House of Dies Drear
Henry, O., Best Short Stories of O. Henry
Hentoff, Nat, Jazz Country
Hersey, John, A Bell for Adano
Heyerdahl, Thor, Kon Tiki
Hinton, S.E., Outsiders
Hinton, S.E., Tex
Hugo, Victor, Les Miserables
Hulme, Kathryn, The Nun's Story
Hunter, Kristin, The Soul Brothers and Sister Lou
Jackson, Shirley, We've Always Lived in the Castle
Keller, Helen, The Story of My Life
Kennedy, John, Profiles in Courage
Kipling, Rudyard, Kim
Kipling, Rudyard, Captains Courageous
Klein, Norma, Sunshine
Knudson, R. R., Fox Running

Le Guin, Ursula, Very Far Away from Anywhere Else
Lipsyte, Robert, The Contender
London, Jack, The Sea Wolf
Maupassant, Guy de, Best Short Stories
Miller, Warren, The Siege of Harlem
Munro, H. H. (Saki), Short Stories
Neufeld, John, Edgar Allan
Pinkwater, Manus, Wingman
Platt, Kim, Headman
Poe, Edgar Allan, Tales
Pyle, Howard, The Merry Adventures of Robin Hood
Quimby, Myrtle, White Crow
Rawlings, Marjorie K., The Yearling
Richter, Conrad, The Light in the Forest
Rose, Reginald, Twelve Angry Men
Salinger, J. D., Franny and Zooey
Salinger, J. D., Nine Stories
Schaffer, Jack, Shane
Scott, Sir Walter, Ivanhoe
Smith, Betty, A Tree Grows in Brooklyn
Spark, Muriel, The Prime of Miss Jean Brodie
Steinbeck, John, The Red Pony
Stevenson, R. L., Kidnapped
Stevenson, R. L., Treasure Island
Sutcliff, Rosemary, Ed., Beowulf
Tolkien, J.R.R., The Hobbit
Tolkien, J.R.R., The Lord of the Rings
Twain, Mark, The Adventures of Tom Sawyer
Twain, Mark, The Prince and the Pauper
Uchida, Yoshiko, Journey to Topaz
Ullman, James R., Banner in the Sky
Verne, Jules, Mysterious Island
Verne, Jules, 20,000 Leagues Under the Sea
Wells, H.G., Time Machine
Wells, H.G., War of the Worlds
Wojciechowska, Maia, Shadow of a Bull
Wouk, Herman, The Caine Mutiny
Zindel, Paul, The Effect of Gamma Rays in Man in the Moon Marigolds
Zindel, Paul, The Pigman

SURVIVAL

A Sample Thematic Literature Unit

The ninth grade English program employs a thematic approach in the teaching of literature.

The following unit provides opportunities to teach important aspects of the composition, oral language, and literature strands of the curriculum.

The teacher using this suggested plan will have to make adjustments in the times allotted to the readings and to the follow-up activities, depending on the ability of the class. The text offers a variety of discussion and composition topics as well as vocabulary study appropriate for each reading.

I. The Readings:

"The Test," p. 2
"The Most Dangerous Game," p. 84
"Gertrude Ederle," p. 414
"Survival in the Forty-Ninth," p. 402
--Arrangements in Literature, Scott, Foresman and Company, 1979

II. Suggested Length of Unit: Two Weeks

III. Teaching the Unit.

A. "The Test." One class period.

1. Introductory discussion stimulated by the teacher asking questions such as, "Do you expect to get a drivers' license?" "What do you think the test for a license is like?" "Do you know anyone who has failed the test for a license?"

2. The story, "The Test," is read aloud. The story is short and can easily be read in fifteen minutes with the students sharing the reading. The vocabulary is not difficult. The teacher should decide if special attention is required.

3. At the end of the reading there are four questions which provide interesting discussion of the reading. The "Design a Test" writing suggestion is an assignment which could be a cooperative class effort or an individual writing task.

B. "The Most Dangerous Game." Two class periods.

1. Suggested pre-planning by teacher.

a. Select passages in the story to be read as readers' theater. This type of reading is most effective in class if the student readers have been chosen ahead of time and have had time to prepare.

b. Reading of the story will take two days. The teacher can choose a strategic stopping place--a place that does the least damage to the action in the story.

2. Introductory discussion to the story. Teacher asks, "What do you think the title means?" "What kinds of games could be dangerous?" "What two meanings can the word 'game' have?" The teacher might say that the main characters consider themselves super-sophisticates, Men of the World, and their vocabulary and rather formal speech patterns reflect this. If the teacher does some vocabulary work at the board before the reading and calls attention to the footnotes during the reading, the students can be eased over any difficulty with the language. If the teacher elects the readers' theater treatment for sections of this story, a mini-lesson in using quotation marks is a fringe benefit. Some examples of direct quotations and dialogue can be put on the board to reinforce the class's knowledge of the placement and the use of these punctuation marks.

3. Reading the story. The first day's reading should stop at a point pre-selected by the teacher.

4. Discussion. If time allows, hold a class discussion of the story opening, setting, and characters.

5. Completion of story. (On second day.)

   One or two students should be asked to summarize the story so far. If class has any problems with understanding anything about the reading, these questions should be cleared up before reading resumes. Provide attention to the vocabulary and continue the reading to finish the story.

6. Discussion. The discussion questions in the text at the end of the story are excellent, especially those which direct attention to the literary elements of conflict, conflict resolution, climax, setting, irony, believabilty of characterization, and the basic question: Has the main character changed his point-of-view by the end of the story?

C. "Gertrude Ederle." (Two class periods.)

1. Suggested pre-planning by teacher. The Seattle School District Audio Visual Department has a Pathé News short newsreel of Gertrude Ederle's swim. The newsreel clip is called, "The Big Swim, 1926."

2. Introductory discussion. Teacher says, "In 1926, Gertrude Ederle was called 'America's best girl' by the President. If there were a 'Best Girl Contest' today, what are some names that might be suggested? Do the people named have anything in common?"

3. Reading the article. If the reading ability of the students is fairly uniform, allow twenty minutes for silent reading.

4. Discussion. The discussion and extension activities in the text are excellent, particularly discussion question 5, which focuses on the use of the present tense in the article. "What effect does the choice of tense have on the selection?"

5. Composition.

   Option A. An appropriate composition assignment for this unit is the Chronological Development Paper (Unit Five, Stack the Deck). In this narrative/descriptive paper, students describe a storm they have personally experienced. Emphasis is given to accurate, precise details and time-related transitions.

   A planning sheet (a "Think Sheet") for this paper should be turned in at the end of the first class period. (Because of its complexity, this assignment may require three class periods rather than the two allocated in this unit.)

   Option B. An apt alternative assignment is the Opinion Paper (Topic #12, p. 418, Arrangement in Literature). The topic is "Swimming the English Channel harmed Gertrude Ederle far more than it benefitted her." Such a paragraph requires (1) a statement of the writer's opinion (a thesis or topic sentence): (2) reasons for the writer's opinion with supporting material from the article (the body of the composition); and (3) concluding sentence which summarizes or restates the thesis.

   A first draft of this paper should be completed and handed in at the end of the period. The teacher can quickly check the draft for the three-part construction.

6. Continuation of compositon. (On second day.)

   The teacher returns the papers from fourth day assignment which have been marked "OK" or "Not OK." Using their pre-writing papers, the students conclude the assignment. They should proofread for spelling and punctuation errors, creating an error-free paper which meets the basic requirement of the assignment--a three-part paragraph which supports a topic sentence.

   At the conclusion of the time allowed for writing (no more than twenty minutes), the teacher should have the students do one of two types of pre-grading. The writers can self-test their own work by numbering the required three-parts of the paragraph. Or, if the class is comfortable doing so, the numbering of parts can be done through exchange of papers. Tell the students that this assignment will be graded with one of three letter grades:

   A - three-part paragraph, no more than two mechanical errors
   C - three-part paragraph, more than two mechanical errors
   E - three-part paragraph construction not evident

A final five munutes of correction time should be permitted on return of papers to owners or on completion of self-grading before all papers must be turned in. Conclude the period with the showing of the "Big Swim" newsreel.

D. "Survival in the Forty-Ninth." One class period.

1. Introductory discussion of title: "Why is Alaska called the Forty-Ninth?" "Has anyone in the class been in Alaska?" "Can anyone tell something about it?" "Do you think you would parachute from a plane?"

2. Pre-reading preparation. The words in the vocabulary study, page 406, are put on the board and the definitions established.

3. Reading the selection aloud in class. The teacher begins this reading and asks for volunteers to alternate with her/him. This selection invites discussion and even digression, from time to time, in the reading. There are points at which the class can predict happenings, suggest actions, criticize and commend the main character, and generally "get into" this adventure. If the teacher takes advantage of these moments, the reading will be prolonged but the enjoyment and understanding will be amplified.

4. Composition. The writing suggestion in the text, a limited character sketch, written from the point of view of the children of the subject of this account, gives the class practice in generalizing from specific details.

5. Discussion. Using questions 1 through 5 at the end of the selection, the teacher can move a class discussion from this reading, the last in the unit, to the theme of Survival as it applies to the other readings and to its application in the lives of these young people and people they know.

E. Unit Conclusion: Small group discussion of the reading selections. Two class periods.

1. Purpose: Students will be able to participate in and resolve conflicts in small group discussions.

2. Teacher planning. Group discussion can be a difficult function for a ninth grade class to handle, but care in planning by the teacher can eliminate or at least minimize some of the problems. Here are some suggestions for controlling this kind of activity.

a. The groups should consist of no more than five people selected by an arbitrary system (counting off by numbers, or all persons in Row 1 are in Group 1), or selected by the teacher.

b. The group assignment should be clear and each group should have a hand-out of the assignment, or it should be written on the board.

c. The amount of time allowed for group work should be clearly stated and strictly adhered to.

d. The teacher should circulate among the groups and monitor the activity in each. The personnel of a group should be changed if necessary.

e. A tangible product should be required of each group depending on the assignment. This could be a recorder's report of the group's performance, with all group names included. It could be a single paper from each individual collected by the group spokesperson and turned in to the teacher.

3. Organizing the class. The class is gathered into groups of no more than five persons, each group to select a recorder for the day's discussion. The responsibilities of the recorder are explained carefully before the selections are made. The class is given the assignment via individual handouts for each member of the group. After the students read the assignment, questions are answered and the group discussions get underway. If this is the initial experience with group work for the class, the teacher is especially lavish with explanations and with attention to each group's progress.

4. The assignment. Your group will discuss the following questions and come to a consensus on each. The group recorder will present the three answers you agree upon orally to the class when the discussion time has elapsed.

   Considering all four selections read in class,

   a. What factors beyond the control of the characters led to the dangerous situations?

   b. What deliberate actions of the characters led to their survival?

   c. What three questions should be included in an interview with one or more of these characters that would show how the experience changed or altered their views, values, or life style?

5. The discussion. The amount of time necessary to this discussion activity is variable and the teacher should gauge the progress of the class. If organization and subsequent discussion should consume the period, the oral presentation of group decisions can be held for the next class meeting.

F. Continuation of small-group discussions--reporting to the class. (On second day.)

The group recorders make their presentations to the class and submit their notes and reports to the teacher. The teacher will capitalize on the opportunity for a class discussion if variety in the groups' ideas provides material.

G. Extention Activities. Variable time allotment.

Following are some assignments applicable to all the writings in the unit. The activities combine the speaking, writing, and discussion skills which are to be developed in the 9A semester and they can be substituted for, or added to, previously suggested activities. Abler students could take on one or more of the supplementary assignments.

1. Students choose one of the writings and make an outline of the events which occur.

2. Students write a plot summary using the outline.

3. Students write a character sketch of one of the fictional characters.

4. Students prepare for a short classroom discussion of the differences between the fiction and the non-fiction selections.

5. Students, individually or in very small groups, prepare a script for an episode related in one of the selections.

6. Students collect, during the course of the unit, accounts of real-life survivors. Sources can be the newspaper, magazines, TV.

CONFORMITY VS. NON-CONFORMITY

A Suggested Thematic Literature Unit

Outline of Content

Of all age groups, teenagers may feel the greatest need to conform. They are often, at this age, also searching for a sense of self. This unit will provide an opportunity for students to gain new understandings about literature and to develop their writing and speaking skills while reflecting on a concern of importance to young people, how to gain acceptance of the group while maintaining personal integrity.

I. The Readings. "The Country of the Blind," H. G. Wells

"Horatio," H. G. Felsen

"Cyclists' Raid," Frank Rooney

Rebels and Regulars,
Macmillan Gateway English
The Macmillan Company, 1969

II. The Lessons.

A. Story #1: "The Country of the Blind"

1. Theme: Non-conformity because of physical differences.

2. Understanding: Recognizing theme in an allegory.

3. Skill: Using details to support an idea in writing.

4. Activity: Students rewrite the ending to change the theme. Nunez sacrifices his eyes for his love of Medina.

B. Story #2: "Horatio"

1. Theme: Teenage rebellion against society.

2. Understanding: Recognizing effect of point of view.

3. Skill: Using oral arguments to support an opinion.

4. Activity: Students debate Horatio as a winner and as a loser.

C. Story #3: "Cyclists' Raid"

1. Theme: Following the crowd vs. doing what one believes is right.

2. Understanding: Recognizing that groups/mobs act differently than individuals.

3. Skill: Seeing and writing about cause and effect relationships.

4. Activity: Write a cause and effect paper about a situation found in your own experience or cited in the newspaper which illustrates how individuals may act differently in groups than when alone.

THE ODYSSEY

A Sample Thematic Literature Unit

The Greek epic is a major element of the ninth-grade English curriculum. Students who study The Odyssey become familiar with characters, places, and events that are the basis of many allusions they may encounter in more recent pieces of literature as well as in advertising and other aspects of popular culture. In this unit they can sharpen their skills of literary appreciation, their writing and speaking skills, and their vocabularies.

I. Recommended Translation: Robert Fitzgerald, Doubleday/Anchor, 1961

This verse translation is among the best for young readers. It is clear, direct, and lively.

II. Suggested Length of Unit: Four Weeks

III. Suggested Time Allocation:

Introductory Lectures and Introduction of the Greek Language -- 2 periods

Vocabulary Study -- Greek and Roman Roots and Prefixes -- 2½ periods

Film Viewing -- 1½ periods

Reading -- 8 periods

The setting and the stories of The Lotus Eaters and The Cyclops -- 2 periods

The stories of The Sirens, Scylla and Charybdis, and The Cattle of the Sun God -- 2 periods

Odysseus' return to Ithaca; The meeting with Telemachus -- 1 period

The account of Odysseus, disguised as a beggar, visiting the suitors and Penelope -- 1 period

The account of Odysseus' final encounter with the suitors -- 1 period

The account of Odysseus proving his identity to Penelope -- 1 period

Composition -- 2 periods

Teacher-Student Conferencing on Individual Projects -- Time as Available

Presentation of Individual Projects -- 3 periods

Final Test -- 1 period

IV. Objectives:

At the conclusion of this unit, students should

1. Be familiar with the spelling, pronunciation, and the identifying characteristics of the people, gods, goddesses, and places of the Odyssey.

2. Have an understanding of the values and religious beliefs of Homeric Greek times.

3. Be able to identify the major events of Odysseus' journey.

4. Be able to tell the outcome of The Odyssey.

5. Be able to point out references to Greek literature in contemporary culture (advertising, slogans, names of athletic teams, movie titles, literature, etc.)

6. Be able to identify the meaning and uses of common Greek roots and affixes in the English language.

7. Understand something of the function of the epic and of mythology in Greek times and in other cultures.

And they should have

8. Written papers involving chronological plot summaries, character descriptions, and theme interpretations.

9. Given an oral presentation--a report, an oral interpretation, or a dramatization--based on The Odyssey.

V. Teacher Preparation:

A. Study the teacher's manual for Adventures in Reading (Fanny Safier, editor). This Harcourt, Brace, Jovanovich textbook has a fine unit on The Odyssey.

B. Study the Project English resource unit edited by Helen Cartwright, An Integrated Teaching Unit on Homer's The Odyssey. This publication is both a remarkably rich resource of suggestions for teaching this work and an excellent model of the comprehensive English course. A personal copy in the hands of the teacher is recommended.

C. Preview the three-part film, The Odyssey (Encyclopedia Britannica Films). This series of three films, written and narrated by Gilbert Highet, famed classics scholar, is available from the Seattle Audio-Visual Department. Parts I and II, "The Structure of the Epic" and "The Return of Odysseus," will be useful for showing the students when introducing and reviewing the story. Part III, "The Central Themes," is beyond most ninth graders but will give the teacher invaluable help in planning the unit. In this film, Highet discusses Odysseus' wit, intelligence, and guile as well as the question of whether the journey is "real" in the context of the narrative, or whether these events are fabrications of Odysseus. He also examines the nature and function of the gods, the qualities of the various

human characters, and the question of whether Odysseus will now settle down or will spend his life in restless searching.

The teaching "guide" to this series, in reality an essay by Professor Highet rather than a source of lesson plans or topics for discussion on writing, is an information-packed resource for the teacher seeking additional background.

VI. Introducing the Unit:

A. Teacher Lecture: Construction of the Epic

1. Epic hero

2. In medias res

3. Lofty tone

4. Familiarity; depends on stories Greeks already knew

5. Gods and goddesses

a. Their impact on the daily life of the Greeks as opposed to our time (See Sabin, Classical Myths that Live Today)

b. Their role as an explanation of nature

c. Their role as an explanation of man's action

B. Teacher Lecture: Homer and the Greek Epic--a history of how his works are passed down to us

1. Homer the man--blind poet; oral presentation

2. Rhapsodists recited Odyssey in competition

3. Third Century B. C. at Alexandria, Egypt; written in scrolls

C. Introduction of the Greek Language

1. Give students a copy of the Greek alphabet. Go over the alphabet with the class.

2. Have students write their own names using Greek script.

3. Discuss current uses of Greek letter names: in fraternity and sorority names; as the symbol π in mathematics; in popular culture, e.g., as the movie title, The Omega Man; in scientific notation, etc.

D. Introduction to Vocabulary Study for the Unit--Greek and Latin roots and prefixes

1. Patterns of Communicating has useful lessons on pp. 54-59.

2. Pages 49-51 of this syllabus provide three suggested word lists which may be used. The words on these lists are taken from the above-listed Patterns of Communicating references.

E. A brief overview of archaeology as a science

The work of Heinrich Schliemann, who was inspired by The Iliad and The Odyssey, is of interest. Information is available in standard encyclopedias and in C. Leonard Wooley's Digging Up the Past.

F. Pre-reading Activities

1. Viewing The Odyssey, Part I, "Structure of the Epic." (Encyclopedia Britannica).

   In this film, Gilbert Highet discusses The Odyssey as being three tales: Odysseus' return home; the growth into manhood of Odysseus' son, Telemachus; and the fantastic journey of Odysseus. Highet sets the story at the end of the Trojan War; very briefly summarizes Odysseus' journey; discusses the characters Odysseus, Telemachus, and Penelope; and establishes the setting for Odysseus' conflict with the suitors.

   This film should be used before students begin reading the work but after the teacher has introduced the unit and given the students some familiarity with Homer, the early Greeks, and The Iliad and The Odyssey.

2. Distribution and overview of the book.

3. Distribution of "People and Places in The Odyssey" sheet. Discussion of several names and of diacritical markings and pronunciations. (See p. 48.)

4. Launching of individual projects. Expectations and deadlines are explained. A list of projects or topics is distributed and a date on which each student must have selected a topic is announced. (See pp. 51-52.)

VII. Teaching the Unit

A. A series of varied lessons, each treating a section of the epic. (See the suggested breakdown on p. 41.)

1. Plan to use a part of each period for oral reading, using a variety of techniques.

   a. Utilizing teacher reading

   b. Selecting three or four students to prepare ahead of time to read the day's portion. Students can take books home to practice reading.

   c. Having several abler students prepare a script for dramatizing a section

   d. Having the teacher and volunteer readers alternate

2. Interrupt the reading whenever necessary for questions, explanations, and discussion.

3. Begin each day's lesson with some vocabulary work. Names of places and characters and unfamiliar words may be written on the board, pronounced, discussed, and used in sentences.

4. Provide a short, daily study guide--some questions on the board, in a handout, or asked orally.

5. Where appropriate, teach the reading skills: recall (Summarize what has happened up to now.), infer (What does this show about Odysseus' character?), predict (What do you think Penelope will do next?).

6. Leave time at the end of the period for some type of summarizing activity.

   a. A quiz

   b. An identification of some people and places from the day's reading

   c. A chronological listing of events from the sections read

   d. A drawing or a map of travels covered in the reading

   e. A discussion. (If your parents asked you tonight during dinner to tell what happened in The Odyssey today, what would you tell them?)

B. Suggested Topics for Composition

Some composition assignments can be interspersed throughout the reading or a major composition may be reserved for a follow-up to the entire reading. See Patterns of Communicating, Chapter 7, for an extended unit on the expository essay. The Odyssey is used as an example for student writing about literature.

1. Suggested expository writing topics

   a. Odysseus has superhuman strength, one quality of an epic hero.

   b. Odysseus' problems and trials were similar in many ways to those of modern man.

      (1) War was a problem and still is.

      (2) Nature was and is a powerful force and is unpredictable.

   c. Penelope's survival while Odysseus was away was due to her own skill and cleverness.

2. Suggested imaginative topics (autobiographical focus)

   a. The Day I Received an Omen

   b. I'll Never Be an Epic Hero

c. The Fates Are Against Me

d. I Had an Ominous Dream

e. The Day I Answered the Sirens' Call

3. Suggested practical/informative topics for establishing reading comprehension

a. A chronological plot summary

b. A character description of Odysseus, the suitors, Penelope, Telemachus, or one of the mythical characters from Odysseus' travels.

VIII. Concluding the Unit:

A. Film Viewing: The Odyssey, Part II, "The Return of Odysseus." (Encyclopedia Britannica). This film tells the story of Polyphemus, the Cyclops, and recounts Odysseus' return to Ithaca. Grippingly dramatized, it tells the bloody story of Odysseus' elimination of the suitors and the tale of how he proves his identity to Penelope. The film will make the story, which the students will by this time have experienced through reading, even more vivid and meaningful.

B. Presentation of Individual Projects. Some of these may have been presented as the reading progressed. All the others should be completed.

C. Final Test. If quizzes have been part of the daily lessons, the teacher may wish to dispense with a Final Exam on the unit.

D. Major Composition Assignment. The teacher may wish to

1. Use shorter composition assignments throughout the unit in lieu of this longer assignment.

2. Use this assignment in lieu of a final test.

3. Use this assignment (with the pre-writing and editing/proofreading phases done in class and the actual composing done outside of class) as a means of extending the content of The Odyssey into a unit on the composition of the longer paper. Chapter Seven of Patterns of Communicating lends itself well to this approach.

IX. Supporting Materials. The following items will be found on succeeding pages:

A. The Greek Alphabet

B. People and Places in The Odyssey

C. Latin and Greek Roots: Assignments I, II and III.

D. Individual Topics

E. References

THE GREEK ALPHABET

GREEK		LATIN
Α	ALPHA	A
Β	BETA	B
Γ	GAMMA	C
Δ	DELTA	D
Ε	EPSILON	E
		F
Ζ	ZETA	G
Η	ETA	H
Θ	THETA	
Ι	IOTA	I (J)
Κ	KAPPA	K
Λ	LAMBDA	L
Μ	MU	M
Ν	NU	N
Ο	OMICRON	O
Π	PI	P
		Q
Ρ	RHO	R
Σ	SIGMA	S
Τ	TAU	T
Υ	UPSILON	V
		X
Χ	CHI	Y
Ω	OMEGA	Z

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PEOPLE AND PLACES IN THE ODYSSEY

Achaeans (ə-kē′anz): Greeks; specifically, the people of Achaea in northeastern Greece.

Aeaea (ē-ē′ə): island home of Circe, the enchantress.

Agamemnon (ăg′ə-mĕm′nŏn′): commander of the Greeks during the Trojan War.

Alcinous (ăl-sĭn′ō-əs): King of Phaeacia.

Antinous (ăn-tĭn′ŏ-əs): an Ithacan noble, most arrogant of the suitors.

Apollo (ə-pŏl′ō): in Greek mythology, god of poetry, music, and prophecy.

Argo (är′gō): the ship manned by Jason and his crew of Greek heroes on their quest for the Golden Fleece.

Athena (ə-thē′nə): Greek goddess of wisdom, crafts, and war.

Calypso (kə-lĭp′sō): beautiful sea nymph, who kept Odysseus on her island for seven years.

Charybdis (kə-rĭb′dĭs): a whirlpool in the Straits of Messina, personified as a female monster.

Cicones (sĭ-kō′nēz): a people living on the southwestern coast of Thrace, who were attacked by Odysseus' men on their way home from Troy.

Circe (sûr′sē): beautiful witch-goddess who transformed Odysseus' men into beasts.

Cronus (krō′nəs): in Greek mythology, a Titan and ruler of the universe until he was overthrown by his son, Zeus.

Cyclops (sī′klŏps): member of a race of one-eyed giants. The Cyclopes (sī-klō′pēz) were said to have lived as shepherds on the island of Sicily.

Eumaeus (yōō-mē′əs): a swineherd, an old and loyal servant to Odysseus.

Euryclela (yōō-rĭ-klā′yə): Penelope's servant and Odysseus' old nurse.

Eurylochus (yōō-rĭl′ə-kəs): one of Odysseus' crew.

Eurymachus (yōō-rĭm′ə-kəs): one of Penelope's suitors, an Ithacan noble.

Eurynome (yōō-rĭn′ə-mē): Penelope's maid.

Helios (hē′lē-ŏs′): In early Greek mythology, the sun god.

Ithaca (ĭth′ə-kə): Odysseus' home, an island off the western coast of Greece.

Laertes (lā-ûr′tēz): Odysseus' father.

Laestrygonians (lĕs′trĭ-gō′nē-ənz): race of man-eating giants.

Odysseus (ō-dĭs′yōōs′, ō-dĭs′ē-əs): king of Ithaca and hero of The Odyssey.

Penelope (pə-nĕl′ə-pē): Odysseus' wife.

Phaeacia (fē-ā′shə): an island kingdom inhabited by seafarers and traders.

Polyphemus (pŏl′ə-fē′məs): a Cyclops, son of Poseidon.

Poseidon (pō-sī′dən): Greek god of the sea; identified with the Roman god Neptune.

Scylla (sĭl′ə): a dangerous rock in the Straits of Messina, personified as a female monster with six heads who devoured passing sailors.

Sirens (sī′rənz): sea nymphs who lured sailors to destruction with their songs.

Telemachus (tə-lĕm′ə-kəs): son of Odysseus and Penelope.

Zeus (zōōs): ruler of the gods and goddesses on Mount Olympus.

VOCABULARY STUDY
ASSIGNMENT I

Latin and Greek Roots		Meaning	English Words
-omni-	(L.)	all	1. omnibus
			2. omnivorous
-mon-, -mono-	(Gr.)	along, single, one	3. monarch
			4. monopoly
-cred-	(L.)	believe, trust	5. credit
			6. incredible
-phob-	(Gr.)	fear	7. phobia
			8. hydrophobia
-aud-, -audi-	(L.)	hear	9. audience
			10. auditorium
-sci-	(L.)	know	11. conscious
			12. science
-phil-	(Gr.)	bring, friendly	13. philosophy
			14. philanthropy
			15. hemophilia

VOCABULARY STUDY
ASSIGNMENT II

Latin and Greek Roots		Meaning	English Words
-magn-	(L.)	large, great	1. magnificent
			2. magnify
-auto-	(Gr.)	self	3. autobiography
			4. autograph
-miss-; -mit-	(L.)	send	5. mission
			6. transmit
-micr-	(Gr.)	small	7. microbe
			8. microscopic
-astr-, -aster-	(Gr.)	star	9. astronaut
			10. asteroid
-chron-	(Gr.)	time	11. chronic
			12. chronology
-fid-	(L.)	trust, faith	13. confidence
			14. fidelity
-spec-, -spic-, -spect-	(L.)	view	15. suspicious

VOCABULARY STUDY
ASSIGNMENT III

Latin or Greek Prefix		Meaning	English Words
contra-	(L.)	against, opposite	1. contradict 2. contrary
anti-	(L.)	against, opposite of	3. antibiotic
inter-	(L.)	among, between	4. intercity
circum-	(L.)	around	5. circumference 6. circumstance
extra-	(L.)	beyond, outside	7. extracurricular 8. extraordinary
de-	(L.)	down, away from	9. detour
post-	(L.)	later, after, behind	10. postpone 11. postscript
trans-	(L.)	through, across, over	12. transitive 13. transmit
bi-	(L.)	two, twice	14. bicycle
sub-	(L.)	under, below	15. subcommittee

INDIVIDUAL TOPICS

1. Write a report on (a) the geography of Greece or (b) the ideas of world geography held by the ancient Greeks.

2. Draw a map of Odysseus' travels with illustrations of episodes from the epic.

3. Write a report on one of the following aspects of ancient Greek life:

   a. the role of women

   b. occupations

   c. religion

   d. home life

   e. travel and communication

   f. government and society

   g. athletics

   h. foods raised and eaten

   i. homes of the rich and the poor

   j. arts and handicrafts

   k. warfare

   l. heroes

4. Report orally or in writing on

   a. Heinrich Schliemann

   b. Sir Arthur Evans

   c. recent archaeological discoveries

5. Demonstrate and explain the use of a hand loom

6. Make a model, diorama, drawing, or painting

   a. Odysseus' ship

   b. the bedroom or the hall of Odysseus' home in Ithaca

   c. the departure from Polyphemus' cave

   d. the passage between Scylla and Charybdis

   e. weapons of the Greeks and the Trojans

(Individual Topics continued)

7. Dress a doll, make a costume, or sketch a figure in which you accurately show Greek clothing. Identify the names of the various articles of dress.

8. Make a scrapbook or bulletin board display of advertisements containing Greek names, identifying the significance of the names in Greek mythology or history.

9. Write the names of the planets in the solar system. Use illustrations. Tell the mythological origin of the names.

10. List the names of students in the class. Tell which originated in the Greek language; give their significance.

11. Write a description of the American space program, discussing the Greek names used to identify the various vehicles.

12. Dramatize scenes from The Odyssey. Plan and write a script with a group of class members. Rehearse the scenes and present it for your class, or use a video tape machine to record it.

13. Write and memorize the Greek alphabet. Use the telephone directory to find the names of businesses and university fraternities and sororities that have Greek-letter names. Report to the class.

14. Find a Greek myth that the class hasn't studied and tell it as interestingly as possible to the class.

15. Research the epics and myths of other cultures. Write or give orally a report on the stories or on the names of the gods. There are interesting mythologies in the literatures of the Norse, the North American Indians, and the people of Egypt, Africa, Mexico, China, and Japan.

16. Using a tape recorder or video-tape equipment, create a simulated on-the-spot newscast of events from The Odyssey. Use sound effects.

17. Report to the class on one of the following gods or goddesses mentioned in The Odyssey: Apollo, Athene, Circe, Cronus, Helios, Poseidon, Zeus.

18. Tell the story of The Odyssey as it might happen today. Pretend that you have borrowed a sailboat from a friend and that you are blown off course. The adventures can be those of The Odyssey, or you can create your own.

19. Compare two translations of The Odyssey. Translations have been done by Robert Fitzgerald, W. H.D. Rouse, Herbert Bates, Alexander Pope, and T.E. Shaw (T.E. Lawrence). Select a short passage and compare the language.

20. Locate and report on Ernee Bradford's Ulysses Found (Harcourt, Brace, Jovanovich) in which the author recounts his adventures in following Odysseus' voyage.

X. References.

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FAMILY RELATIONSHIPS

A Suggested Thematic Literature Unit

Outline of Content

This short story unit is organized around a theme of interest to most young people. The stories all turn on satisfactory or unsatisfactory family relationships. Student readers may recognize familiar situations. They may recognize the cause and effect of personal feelings and actions. They may, through discussion and contemplation, find something of their own lives in these stories. As with all thematic literature units the teacher will find opportunities to teach reading, writing, and speaking skills within the literary context of the unit.

I. The Readings. "Thus I Refute Beelzy," John Collier

"The Stone Boy," Gina Berriault

"Two Soldiers," William Faulkner
Themes in Literature
Holt, Rinehart, and Winston, 1974.

"The Scarlet Ibis," James Hurst
Arrangement in Literature
Scott, Foresman, 1979.

II. The Skills and Understandings.

A. Students will recognize the importance of titles and names of characters.

B. Students will be able to predict later incidents from foreshadowing clues.

C. Students will recognize the effect of the author's chosen point of view on the story.

III. The Activities.

A. List the foreshadowing clues in one of the stories and connect the clues to the later incident.

B. Prepare a story to tell the class about an imaginary friend who fulfills (or could fulfill) one of your needs.

C. Write a composition structured as a contrast-comparison paper, in which you examine the family conflict in two of the stories.

D. Write a newspaper account of an event in one of the stories.

E. Retell an incident in one of the stories using a point of view different from the one in the story.

F. Write a dialogue of a conversation between you and a family member which reveals a conflict you want to resolve.

G. Write a "Come With Me" poem, a five-stanza description of a place the writer finds uniquely fullfilling. (See Patterns of Communicating, pp. 213-217.)

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APPENDIX A

STUDENT ACTIVITY SHEET	ELA 9A	COMPOSITION

Criteria For Evaluating A Composition

To be worth while, a written composition must have meaningful content, clear organization, and acceptable mechanics and form. The following criteria are suggested for use in judging written work.

I. Meaning

A. Does the paper have a central thought?

B. What is the main meaning the student is trying to convey?

C. Is the meaning actually conveyed?

II. Organization

A. Do the title, the central thought of the whole paper, and the topic sentences of the various paragraphs combine to give an adequate summary of the paper?

1. Is the central thought evident and is it adhered to throughout the paper?

2. Does each topic sentence support the thesis sentence?

3. Is there evidence of careful transition between paragraphs?

B. Is each paragraph a group of sentences developing a single idea?

1. Is the topic sentence clearly stated? (Most beginning writers should place the topic sentence first in the paragraph.)

2. Does each of the sentences in the paragraph contribute a specific comparison, contrast, example, or detail toward the development of the topic idea?

III. Mechanics and form

A. Does the paper reflect adequate understanding of the mechanics of writing?

1. Conventional spelling
2. Appropriate punctuation
3. Complete sentences (neither fragments nor run-ons)
4. Accepted usage
5. No slang or coined words unless set off by quotation marks

B. Does the paper have an attractive appearance?

1. Is the paper neat?

2. Does the paper conform to appropriate manuscript rules?

STUDENT REFERENCE SHEET	ELA 9A	COMPOSITION

Manuscript Directions

The following directions represent generally accepted standards for manuscript preparation.

Reading

Place the heading as illustrated on the top line and at the left margin.

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For succeeding pages of manuscript, repeat only the name of the writer, placing it in the upper left-hand corner.

For each succeeding page, center the number at the top of the page.

Title

Make the title stand out clearly by leaving one blank writing space above and below it.

Use capital letters to begin the first word in the title and all other words except articles, prepositions, and conjunctions.

Do not repeat the title on succeeding pages.

Margins

Leave at least one and one-half inches at the top of each page.

Leave one inch at the left and one-half inch at the right.

Paragraph Indention

To begin a paragraph, indent one inch from the margin.

Abbreviations

Avoid abbreviations, for the most part, in themes and letters.

Write out round numbers requiring no more than two words, numbers below one hundred, and numbers used to begin sentences, except when used with $, %, and °.

Division of Words at Ends of Lines

Avoid division of words whenever possible.

Divide words only between syllables.

Never divide words of four or fewer letters; avoid dividing words of five or six letters.

Never carry over a two-letter syllable, especially -ed.

Do not divide names of persons and other proper names unless absolutely necessary.

Spelling

Use conventional spelling in manuscripts, as night (not nite), through (not thru), thought (not thot), although (not altho).

Corrections

If a correction is necessary, draw a line through a word to indicate that the word is to be omitted.

To insert an omitted word, use a caret and write the omitted word just above the caret.

APPENDIX C

STUDENT REFERENCE SHEET	ELA 9A	COMPOSITION

Proofreading Symbols

Ab	Abbreviation wrong
Auth	Authority
Awk	Awkward expression
Cap	Capital, needed or misused
Dang	Dangling modifier
Frag	Not a sentence
Gr	Grammar faulty
H	Hyphen needed or misused
Inc	Incomplete construction
l.c.	Lower case (small letter)
Mean	Meaning not clear
#	Begin new paragraph
No #	No new paragraph
^	Something omitted
∽	Transpose words or letters
⌒	Delete
MS	Manuscript form faulty
P	Punctuation error
Par. const.	Parallel construction needed
Re	Rewrite
Rep	Repetition
Run-on	Run-on sentence
S	Sentence faulty
Sp	Spelling error
Syl	Wrong Syllabication
Trans	Transition needed
Voc	Vocabulary -- Find better word
W	Wrong word
Weak	Ineffective statement or phrase
X	Obvious error
?	Questionable statement

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APPENDIX D

STUDENT REFERENCE SHEET	ELA 9A	WRITING MECHANICS

One Hundred Basic Words for Spelling

ache	done	making	they
again	don't	many	though
always	early	meant	through
among	easy	minute	tired
answer	enough	much	tonight
any	every	none	too
been	February	often	trouble
beginning	forty	once	truly
believe	friend	piece	Tuesday
blue	grammar	raise	two
break	guess	read	used
built	half	ready	very
business	having	said	wear
busy	hear	says	Wednesday
buy	heard	seems	week
can't	here	separate	where
choose	hoarse	shoes	whether
color	hour	since	which
coming	instead	some	whole
cough	just	straight	women
could	knew	sugar	won't
country	know	sure	would
dear	laid	tear	write
doctor	loose	their	writing
doesn't	lose	there	wrote

APPENDIX E

THE LIMERICK

Lines 1, 2, and 5 (the triplet) rhyme and have the same rhythm with three accented beats. Lines 3 and 4 (the couplet) rhyme and have the same rhythm, with two accented beats. Limericks usually have the following pattern:

A sample limerick

A sil/ly young fel/low named Hyde
In a fun/eral proces/sion was spied.
When asked,/ "Who is dead?"
He gig/gled and said,
"I don't know;/ I just came/ for a ride."

THE CINQUAIN

Characteristics of the cinquain

- five lines
- no rhyme
- a thought pattern
- a syllable or word count

Two types of cinquain

- Type A - Syllable Count
  - Line 1 = 2 syllables
  - Line 2 = 4 syllables
  - Line 3 = 6 syllables
  - Line 4 = 8 syllables
  - Line 5 = 2 syllables
- Type B - Word Count
  - Line 1 = one word
  - Line 2 = two words
  - Line 3 = three words
  - Line 4 = four words
  - Line 5 = one word

Thought Pattern (Used with both types of cinquain)

Line 1 = Title (noun)
Line 2 = Describes title (adjective)
Line 3 = Gives actions relating to title (verb form)
Line 4 = Gives feelings about title (verb or adjective)
Line 5 = Renames or refers back to title (noun)

Examples

Twister
Blowing Hard
Roars, swishes, zooms
Pulling, tearing, pushing, lifting
Tornado

Mannequin
People model
Stares at shoppers
Watches for prospective buyers
Sentinal

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